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Distance & Distillation output 4

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Susan Cross

Distance & Distillation



Collected research material from Korea, 2008 .

Oxidised silver, 18ct gold, Korean textile brooch 2010.
Horse hair necklace 2010. photo: J. McGregor

Outline description:

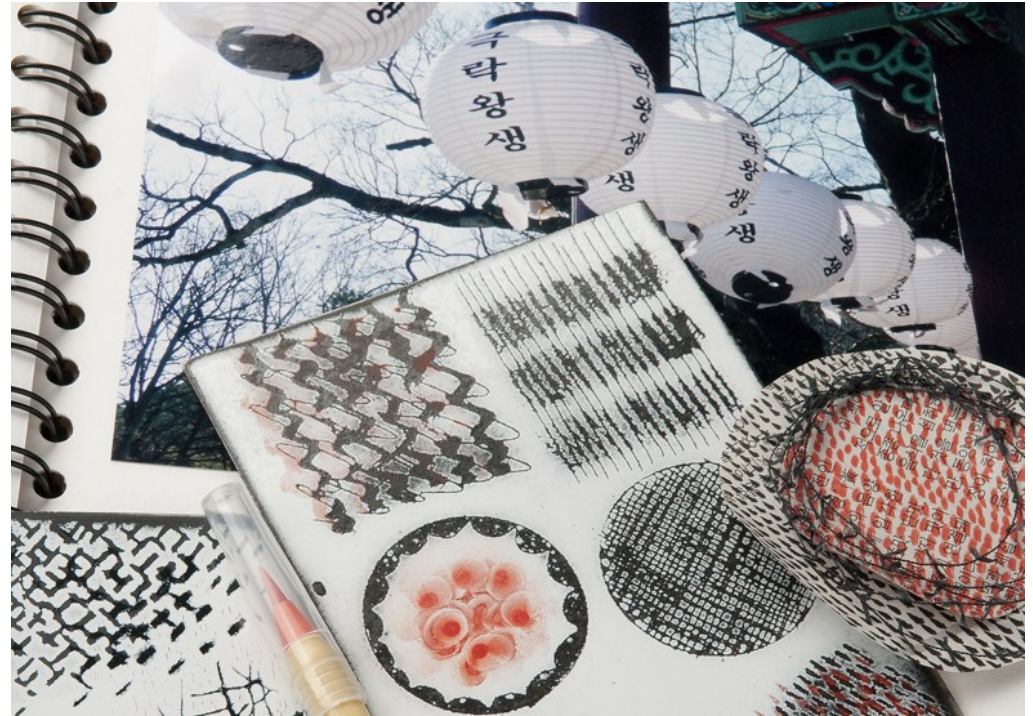
Recognition within the specialism of Contemporary Jewellery and a joint winner of the ***Jerwood Applied Arts Award: Jewellery : Jewellery*** in 2007 brings with it invitations to travel, exhibit work and present papers.

Distance and Distillation embraces:

- invitations to contribute new research to two national exhibitions
- Selected to present a paper at a national conference
- Invited to contribute and present a paper at Phd symposium. ECA

this project asked the following questions:

- How does the act of collecting inform research?
- How does the physical and emotional experience of place influence and inspire creative practise?
- What methods best communicate this?



Primary and secondary source material; photographs, drawings, test pieces photo: J.McGregor

“Some awardees have travelled to develop their thinking, like Susan Cross to Korea”.....

Amanda Game curator :Crafts in Dialogue 2011



Seacliff (shells) Neckpiece 2010
 Oxidised silver, Korean traditional braid and fabric
 embossed into silver. 480mmL
 photo: J.McGregor

Originality:

Collecting; whether it is 2D, photographs / observed drawing or 3D, traditional cultural 'things' / indigenous materials from travels to other cultures provides source material to develop new research.

Originality is insured by the following:

- Providing the opportunity at source to personally understand, select, collect all kinds of research information, be it aural, written, visual or through touch.
- Personal, first hand knowledge to distil this source material and translate through testing of materials with a focus on metal and textiles.
- A recent introduction to the sgraffito technique using vitreous enamel on steel provides a translation through drawing of gathered textures, overlaying enamel onto indigenous text and traditional patterns from textiles and historical costume.

'or simply through a new lens offered by cultural difference (Susan Cross), what seems to run like a thread throughout is the sense of 'creating in the fabric of the world'

'the 'being there' of the artist is a key factor in shaping these works, but also for us, as audiences, to experience these places'

Dr Harriet Hawkins (2011) Making & Marking: a Geographical Imaginary Essay: Drawing, Permanence & Place. Ex. Cat. Isbn: 978 -0-9560266-3-7

Con't

Invited to present a collection of jewellery for ***Crafts in Dialogue***, 4th-26th November 2011, in recognition of an Inches Carr Award in 2001.

As it was ten years since the award I decided to curate a timeline of key works from 2001-11. Jewellery that had been inspired by collected research of field visits to India 1998, Japan 1999, & New Zealand 2006.

Selecting the following:

- 7x Neckpieces
- 9x Brooches

New research tested out for the following outcomes:

- 2 x pendant neckpieces (as illustrated pages 3 & 7)
- Series of two brooches (as illustrated page 6)

"Crafts in Dialogue was an exhibition of contemporary jewellery, silversmithing, glass, sculpture, ceramics, stonecarving and textiles from 27 Scottish makers. Exhibitors demonstrate an immense variety of approaches to visual thinking, materials, ideas and making brought together only by the common link of being a recipient of the annual Inches Carr Trust Craft Bursary Award".
Amanda Game curator Crafts in Dialogue 2011



Drawing & test pieces

"Collecting is a metaphor, we not only collect the thing, we collect the idea....."

"On its own, an object may not have the presence to be art. The group suggests connections between individual items, the art is made in the gap."

Collectanea (a collection of passages) Gordon Brennan. ISBN: 1-899837-26-4

Method:

Illustrations demonstrate :

- collage drawings developed from studies made of silk textiles found in traditional Korean costume at the Chung Young Yang Embroidery Museum, Seoul, Korea, 1998.
- testing out /experimenting with Sgraffito technique using multiple layering of vitreous enamel fired onto steel plate.

Bringing these two forms of research together (one underpinning the other) to design new surfaces that informed the designing and making of:

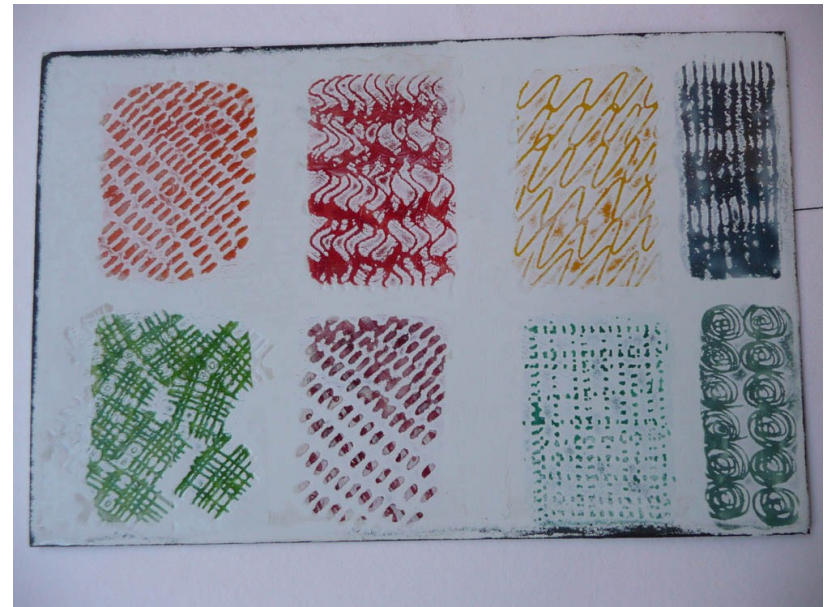
- Composition with black & white #3
Neckpiece 2011. Steel, enamel, Korean textile
- Composition with orange & white # 1,2
Brooches 2011: Steel, enamel, wood, Korean textile

“....like most people artists collect either physical things or information: notes, sketchbooks etc....”

Collectanea (a collection of passages) Gordon Brennan.
ISBN: 1-899837-26-4



Collage drawing



Vitreous enamel test plate

Con't

Illustrations demonstrate methods employed:

- cross referencing and translating primary (selected and collected at source) visual research material from photograph, drawings, test pieces to concluded jewellery outcome.
- Curating jewellery from the past ten years for **Crafts in Dialogue** demonstrated a similar methodology and dialogue of how as researchers we use skills that are transferable in collecting, selecting, distilling, recoding and using to underpin our design and making practise.



examples of : collecting / translating through drawing
& material testing / making



Composition with orange & white # 1,2
2011 Brooches: Steel, enamel, wood,
Korean textile

“... In the collection of objects the original function may be redundant but now it invites physical or emotional responses.”

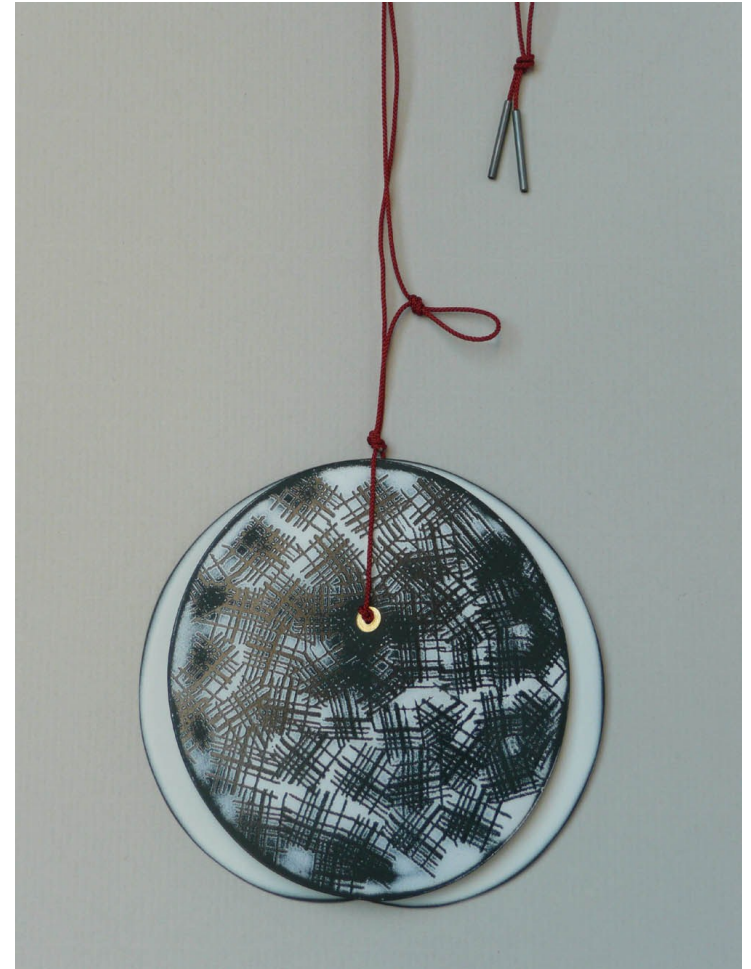
Collectanea (a collection of passages) Gordon Brennan. ISBN: 1-899837-26-4

Significance:

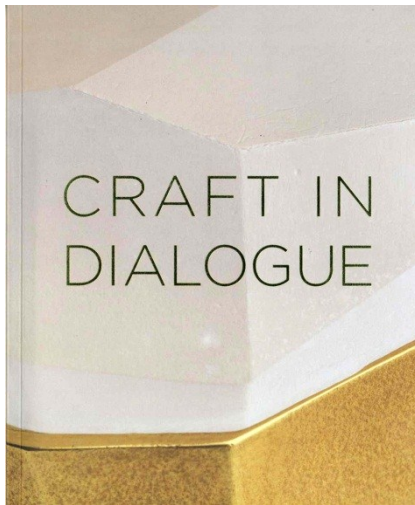
Distance and Distillation is an overarching title for a curiosity that emerged in attempting to understand how collecting and travelling underpins and informs creative practise?

This can be identified in the following:

- Submitted abstract and selected to give a paper at ***Crossings: a convergence of ideas, materials & technologies***. Association for Contemporary Jewellery conference July 2010. West Dean, Chichester. UK
- Invited to present a selected collection of jewellery for ***Crafts in Dialogue***, 4th-26th November 2011, in recognition of an Inches Carr Award in 2001.
- ***Drawing, Permanence & Place*** -2011/12, a selected group of ten fine /applied artists for whom drawing informs/supports practise. My theme for this exhibition was to use visual reference from travel to Korea to inform practise. This project is referenced also in REF output: 1.
- ***Distance & Distillation*** - title of a paper focusing on: How place informs studio practise? and presented as part of ***Topophilia: Process, Practise & Place***. PhD Symposium, ECA 2012.



Composition with black & white
#3 Neckpiece 2012.
enamel, steel, ox.silver, 18ct gold,
Korean textile. 95x95mm



Con't

Reflecting on these outputs the exhibition ***Crafts in Dialogue*** was significant in the following ways:

- Opportunity to reflect on research practise over a ten year period.
- The rare opportunity to curate a timeline, selecting seminal research from 2001-2011
- Opportunity to test out new vitreous enamelling techniques in particular Sgraffito. How this little used technical process in Contemporary Jewellery can be developed further to support particular research interests, in this case the historical textiles observed and recorded in Korean culture?



Exhibition catalogue:
Image & artist statement

“The process of collecting is research into the fertile chaos of our world.....”

Collectanea (a collection of passages) Gordon Brennan. ISBN: 1-899837-26-4